CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Gov't Grip Figment—Grierson

No Closing On Victory Day

Canadian theatre circuits have decided on a policy of keeping open on V-Day, with the final conduct left to the manager. It is presumed that the manager knows the most about his town and situation. In some cases managers may have to close

(Continued on Page 2)

MGM to Reduce Running Time

All future screen stories slated for production at Metro-Goldwyn-Mayer will not be okayed for the sound stages until they are within maximum running time of 100 minutes or less. Decision was announced following a series of executive conferences to study a

(Continued on Page 2)

NFB Head and Don Henshaw at Annual Meeting of MPTOA

Members and guests of the Motion Picture Theatres Association of Ontario, at their annual meeting on October 3 at the King Edward Hotel, Toronto, heard Don Henshaw, in charge of public relations for the National War Finance Committee, and John Grierson, head of the National Film Board, tell of two vital but separate aspects of the Canadian motion picture industry. Both speakers pointed out the tremendous place the industry is playing in the current history of the Dominion and predicted that it would be called on to do its part in helping Canada attain its national aspirations in the future.

(Continued on Page 6)

Verdun, Que., Council Asks Change in Laws

Verdun, Quebec, City Council passed a unanimous resolution recently requesting the Provincial government to change the theatre law which bans children under 16 from movie shows. Films of high educational value should be shown to the children, they stated.

Lighting Spotty

Though newspapers pictured resumption of lighting on downtown theatres, most lighting was spotty due to lack of preparation. Lighting resumed on October 1 but exhibs didn't get the news of ban lift until a few days before.

Skouras in Montreal

Spyros Skouras, Twentieth Century-Fox president, was in Montreal last week and conferred with Sydney Samson, Canadian general manager.

Rank Into USSR, Egypt, Africa

J. Arthur Rank interests in exhibition, production and distribution are, as predicted, becoming international on a large scale. Persistent rumors from Britain have it that a Canadian deal will be made public shortly but those identified as being connected

(Continued on Page 7)

Managerial Changes In Montreal Houses

Bernard Lavell, former manager of the Monkland Theatre is now in charge at the Kent Theatre, Montreal, replacing Richard Howorth and George Destounis is manager at the Monkland in succession to Lavell.

Lavell has been 15 years in the business and held positions in Sherbrooke and St. Hyacinthe.

Ralph Clark Here As WB Canada Head

Ralph H. Clarke, who succeeded Wolfe Cohen as Warner Bros. general manager in Canada, arrived in Toronto, head office city in the Dominion, last week to assume his new duties. He was welcomed shortly after arrival by members of the local film and theatre community.

Clark joined First National shortly after the company was organized in 1917, coming to New York from San Francisco to handle the eastern sales territory. He was appointed general manager for Australia and New Zealand, with headquarters in Sydney, not long after First National merged with Warner Bros. and remained at that post until the outbreak of war. Then he returned to New York and joined

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Beginning In This Issue

THE STORY OF

L. ERNEST OUIMET, PIONEER

Tournament Debut In Fine Fashion

Columbia Pictures' foursome led eight other teams in the Low Gross team play event of the Canadian Film Weekly's Motion Picture Golf Championships at the Oakdale Golf and Country Club on September 29 and acquired the N. L. Nathanson challenge trophy as a symbol of victory. It was last competed for in 1939 and was won then by a team from United Artists.

The Hon. Earl Lawson presented the trophy to Herb Allen, captain of the winning team, at the dinner which followed the tournament. With it went a $20 merchandise order from the Robert Simpson Co. and a special prize from Hiram Walker Ltd. In behalf of his teammates Herb Allen returned the merchandise orders for contribution to some

(Continued on Page 10)

Boxoffice Naturals! Chockful of entertainment to please the adult as well as the juvenile patron—"The Master Key," "Jungle Queen," "Mystery of the River Boat," "Raiders of Ghost City." EMPIRE-UNIVERSAL chapter plays with well-known feature picture personalities. They are a guarantee of solid week-to-week business. Book these moneymakers now!

Film Weekly

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HYE BOSSIN, Managing Editor

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Thanks

The Canadian Motion Picture Golf Championships, sponsored by this publication at the suggestion of members of the industry, came off in great style after a worrisome few days of bad weather. Those who played and those who came out for the fun are still talking about the grand time they had and the general spirit was a tribute to the comradeship and personal friendships which exist in this industry. Those who joined with us in making the tournament possible have decided that it should be an annual one. The annual Film Daily tournament in New York is 29 years old and has become traditional. Chester Bahn of Film Daily, who provided information as to how it's done there, sent his congratulations.

We had given a tournament some thought for the past several years but felt that the times were not right for it. It was Tom Daley, who acted as secretary-treasurer, and Ralph Dale who felt that a start should be made and pointed out that things have changed somewhat since the earlier days of the war. The call for help brought a willing and energetic committee and the response to their efforts proved that they were right.

The tournament was an industry event, not a Film Weekly promotion. We think it would have been held without us and we are proud to have been asked to sponsor and assist.

Its success in the face of little time and threatening weather earlier is proof that it is a natural.

They Worked Hard

Many thanks are due to Jack Arthur, who acted as the general chairman and was toastmaster of the dinner, Ralph Dale, chairman of the Tournament and Prize Committee, who was supported by Syd Taube, Archie Laurie, Walter Kennedy, Jack Hunter and Harry Lester, did a grand job and the boys wish to express their thanks to those who donated the trophies and prizes. We're sure that if Harry Lester had ever hustled in his own behalf as much as he did for the committee he would own the largest circuit in Canada today. Syd Taube was another who never let up and of course Archie Laurie gave his usual hard-working performance, taking over supervision of the presentations when Ralph Dale, who was really too ill to play but did, had to go home.

The lad who deserves a special bow is Al Troyer, who did a magnificent job of scoring and starting. He was the main cog at the course. For your information, the executive committee was made up of Jack Arthur, Ralph Dale, Raoul Auerbach, Harry Lester, Martin Bloom, Syd Taube and Tom Daley. We owe them our thanks and you owe them yours.

Judging by the tournament, next year should see entries from coast to coast in the Dominion. Many who could not make it because of war conditions or the short notice showed great interest.

The tournament and dinner was an unqualified success and will be held again next year.

No Closing On Victory Day

(Continued from Page 1)

whether it is policy or not, local civil councils having ruled on a shutdown.

Managers have been advised to check on possible sources of trouble and stay in close with military and civic police. Some camps may declare a general leave on V-Day, loosing thousands of enthusiastic soldiers in the communities nearby. Those in charge of theatres will consult together and decide together or singly whether it is in the company's or the public's interest to close.

If the news of victory breaks during show hours, it is expected that audiences will wish to get out into the street to join the crowds. An orderly exit must be arranged. Evening patrons may be livelier than those at the matinees and it is suggested to managers that they take the stage and impress the solemnity of the occasion on the audiences. There should be prayer and singing of patriotic songs if the audience seems inclined to get out of hand. Some managers have arranged with a minister to be on call.

The news may break outside of theatre hours or may not come suddenly at any time. The policy of keeping open with the manager having the right to change it seems best.

Heller a Dady

Harry Heller, Famous players booker, is a daddy for the first time. It's a girl.

MGM to Reduce Running Time

(Continued from Page 1)

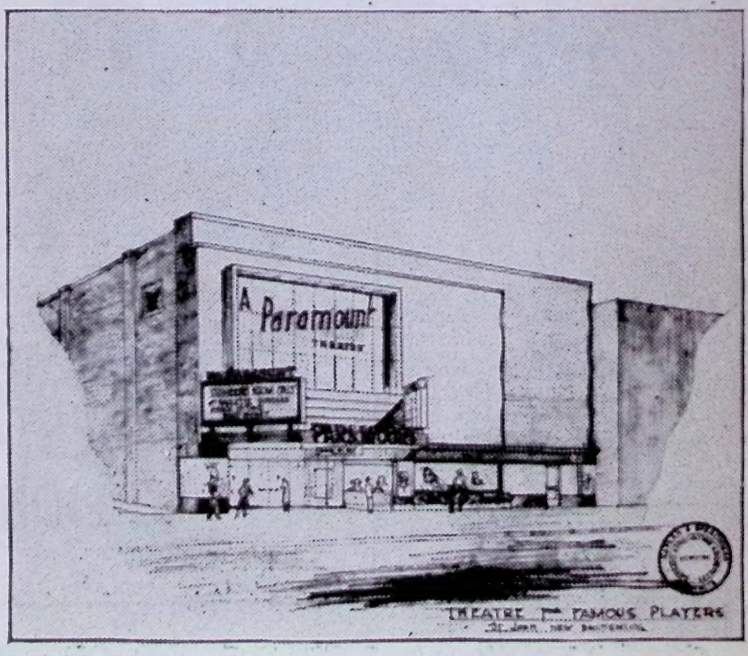
flood of complaints from USA circuit operators, exhibitors and the public over a growing tendency to increase the running time of feature films.

Films now in production or ready for release will be trimmed down in the cutting rooms to the new time specifications. MGM executives believe the move will aid in keeping down production costs and will also save large amounts of raw stock.

Six current MGM releases run over the two-hour mark with "American Romance" at 150 minutes leading the list. Paramount has four clocked over two hours with "For Whom the Bell Tolls" running a high of 175 minutes. At Warner Brothers "Mr. Skeffington," at 145 is trailed by "The Adventures of Mark Twain" at 120 and six other Warner features released since January running between 100 and 120 minutes.

Only overtime film at Twentieth Century-Fox is "Wilson," with 158 minutes. The only RKO feature over the mark is Goldwyn's "Up in Arms," which runs 106 minutes. Columbia's "Cover Girl" was good for 110 minutes while David O. Selznick's current "Since You Went Away" takes 172 minutes on the screen, the only United Artist's release to top the 100 minute limit.

Universal, Republic and Monogram have not released a film in eight months that runs 120 minutes.



The Paramount Theatre, St. John's, Newfoundland, recently opened as a Famous Players theatre.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 41 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

She's For Me

with George Dolenz, David Bruce, Grace McDonald

Universal 60 Mins.

THIS ONE SHOULD RATE AS NICE LIGHT ENTERTAINMENT FOR DUALS IN THE NEIGHBORHOODS.

"She's For Me" offers a frothy hour's entertainment that should go over well in the neighborhood houses. The modest attraction is generously spiced with laughs and has the further advantage of several song and dance numbers handled capably by Grace McDonald.

George Dolenz and David Bruce are junior partners in Charles Dingle's law firm. The story concerns the efforts of Bruce to break up a romance between Dolenz and Lois Collier, Dingle's daughter. Bruce's chief objection to the love affair is that Dolenz is a wolfish fellow. To gain his end Bruce turns to Miss McDonald, a former girl-friend of Dolenz. Miss McDonald, an entertainer in a night club, is prevailed upon by Bruce to stage a scene that arouses Miss Collier's jealousy. This parts Dolenz and Miss Collier. Afterward, realizing that the romance between Dolenz and Miss Collier was on the level, Miss McDonald becomes contrite and makes it her business to patch things up. Bruce, who by this time has fallen for Miss McDonald, follows her example. The romantic pairings come as a surprise to Dingle, who all along has been trying to match Miss Collier and Bruce.

The players perform with plenty of zest. Dolenz, Bruce and the Miss McDonald and Collier handle the main roles pleasantly, with Miss McDonald standing out because of her singing and dancing as well as acting. Dingle makes a minor role count, being responsible for some of the best laughs in the production.

Reginald Le Borg's direction makes "She's For Me" a lively bit of entertainment. Henry Blankfort's screenplay was produced by Frank Gross in acceptable manner.

CAST: George Dolenz, David Bruce, Grace McDonald, Lois Collier, Charles Dingle, Helen Brown, Louis Da Pron, Manton Moreland.

CREDITS: Associate Producer, Frank Gross; Director, Reginald Le Borg; Screenplay, Henry Blankfort; Cameraman, Paul Ivano; Art Director, John B. Goodman; Film Editor, Paul Landres; Sound Supervisor, Bernard B. Brown; Musical Director, Charles Previn.

DIRECTION, Good. PHOTOGRAPHY, Good.

Dragon Seed

with Katharine Hepburn, Walter Huston

M-G-M 145 Mins.

SUPERB DRAMATIC FILM RICH IN ARTISTRY IS MADE FROM PEARL BUCK NOVEL; HUSTON TOPS CAST.

Pearl S. Buck's novel of a China in agony has inspired the production of a film that cannot be ignored. As a protest against the forces of savagery that are loose in the world today the picture scarcely could have made its case more strongly or more eloquently. Certainly in "Dragon Seed" we have a film that should fill us with new concern for the fate of China and her people.

In "Dragon Seed" the tragedy of China is told through the experience of one family the head of which is Walter Huston, a farmer who is transformed from a man of peace to a man of action when the Japs invade the land and destroy the things he holds dearest. Under his leadership the farmers put into effect a scorched-earth policy in a campaign of resistance against the Japs. The end of the film finds Huston, his wife (Aline MacMahon) and their youngest grandchild, son of Turhan Bey and Katharine Hepburn, headed for the safety of Free China while the others remain behind to carry on guerrilla warfare against the invaders.

"Dragon Seed" has substance and meaning and is rich in humanity. It is first-rate drama endowed with many tender moments that will go over especially big with the femmes.

In making this film M-G-M has extended itself to the limit of its resources. No end of artistry has been lavished on the picture in order to make it atmospherically impressive.

Excellent acting abounds in "Dragon Seed." Except possibly for Akim Tamiroff, who plays a traitor, the parts are enacted with more than sufficient realism. Walter Huston is easily first among the performers. Outstanding are Miss Hepburn, Miss MacMahon and Bey among the top players and Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers and Robert Bice among the secondary actors.

CAST: Katharine Hepburn, Walter Huston, Aline MacMahon, Akim Tamiroff, Turhan Bey, Hurd Hatfield, J. Carrol Naish, Agnes Moorehead, Henry Travers, Robert Bice, Robert Lewis, Frances Rafferty, Jacqueline De Wit, Clarence Lung, Paul E. Burns, Anna Demetrio.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

Step Lively

with Frank Sinatra, George Murphy, Gloria De Haven

RKO 88 Mins.

SWELL MUSICAL VERSION OF "ROOM SERVICE"; PACKED WITH SOLID ENTERTAINMENT.

Maintaining a step-lively pace throughout, this is one of the fastest-moving musical comedies to ever "hit" the screen. Sinatra handles his not-too-difficult, but effective, role with pleasing style, although he could have used some punchier dialogue.

Up-and-coming Gloria De Haven is lifted out of the ingenue class and climbs another step toward starring roles with her captivating manner.

Backed up with what looked like a good production budget and blessed with the comic support of Adolphe Menjou, Walter Slezak, and Eugene Pallette, Director Tim Whelan gets plenty of opportunity to inject some very funny situations, and does. Although much of the pace setting might be credited to Whelan,

The story has Murphy, a fast-talking Broadway producer, conning his brother-in-law Walter Slezak, manager of a swank hotel, into allowing him credit on the use of a penthouse plus 22 rooms for his cast.

Murphy employs Gloria De Haven, star of his forthcoming revue, to stall Sinatra, a budding playwright, from taking any action against him to recover $1,500 which Murphy had invested in his own behalf. Gloria discovers Frankie's remarkable voice and immediately plans to get him for the revue.

Menjou, auditor for the hotel, comes across Murphy's terrific bill and attempts to evict the entire cast just as Murphy is forcing Pallette, representing a millionaire, to endorse a check as backer. Menjou recognizing the wealthy backer's signature allows Murphy to draw on the entire amount since it will take the check five days to clear through a California bank.

Pallette, having been coerced into this situation stops payment and the dishonored check comes back on the opening night of the show. By the time Menjou discovers Murphy's ruse, the revue is an accepted hit.

CAST: Frank Sinatra, George Murphy, Adolphe Menjou, Gloria De Haven, Walter Slezak, Eugene Pallette, Wally Brown, Alan Carney, Grant Mitchell, Anne Jeffreys.

DIRECTION, Excellent. PHOTOGRAPHY, Fine.

Three Little Sisters

with Mary Lee, Ruth Terry, Cheryl Walker

Republic 69 Mins.

BRISK, TUNEFUL MUSICAL-ROMANCE EQUIPPED WITH LIGHT STORY GENERALLY APPEALING TO FANS.

Youth and good tunes starch this new musical romance which is light but diverting entertainment, and easily digested by any audience. It also possesses a bright sort of timeliness as it recounts the love affair of a GI Joe with the eldest of three sisters who do hand-laundering in a Vermont community. The affair of the heart is carried on by mail, neither William Terry, the boy in uniform, nor Cheryl Walker, his wartime "correspondent," ever having met until he is shifted from his post in Arizona to a New England camp.

On this initial base rests a potent little complication, namely, that the pretty Miss Walker, who is confined by paralysis, we assume, to a wheel chair, apparently spins the myth, or her two younger sisters do, that their family is in the chips heavily and resides in a handsome old manor. When the kid sisters, Mary Lee and Ruth Terry learn that khaki-clad Terry is on his way to see the U. S. Mail girl of his dreams, panic sets in. So they quickly but effectively borrow a local manor house owned by the acid town realtor, Charles Arnt, and get family and friends to play out the canard. It's all for the sake of giving the invalid Miss Walker a night to remember. Of course the bubble bursts, but not until several neat songs and tight situations have been weathered.

At the finale is a big production scene wherein the sisters launch a canteen, Army Band and all, in the manor house and make a big shot out of the outraged owner. It also winds up with Miss Walker the apple of her soldier boy's eye; the younger sisters in love with a couple of his buddies; and all extant scars healed including the prospect of Miss Walker's cure by a Boston specialist.

CAST: Mary Lee, Ruth Terry, Cheryl Walker, William Terry, Jackie Moran, Charles Arnt, Frank Jenks, William Shirley, Tom Fadden, Tom London, Milt Kibbee, Addison Richards, Lillian Randolph, Sam "Deacon" McDaniel, Forrest Taylor.

DIRECTION, Good. PHOTOGRAPHY, Tip-Top.

OUIMET AND LUBIN

Ernest Ouimet (with moustache) shown at a meeting in Chicago, 1907, of the United Film Service Protective Association and the Film Importers and Manufacturers of the United States. It was the first meeting of its kind in the industry and a prelude to the great fight that was to come in a few years. The bald-headed man is Sigmund "Pop" Lubin.

Edison's peep-show Kinetoscope, patented in 1891 but not displayed until 1894, was protected in the United States only. In 1896, through the incorporation of Thomas Armat's Vitascope projector, the Kinetoscope gave its first screen show. Because he lacked a European copyright, individuals on that continent imitated his machine or copied its principles in the race for screen projection. Armat and others demonstrated screen projection before 1896 using Edison films. In 1889 Edison began the use of George Eastman's newly-invented raw stock and this, enabling him to photograph on rolls, was a major factor in his victory over his rivals.

In 1897 Edison had already begun the patent battle that lasted two decades and held back the development of the motion picture. He extended the fight into every channel of the industry and the Chicago meeting, called by Edison representatives with the consent of the other producers, was to organize and control distribution. They informed those present — exhibitors and sub-distributors — that they would be licenced more rigidly and were invited to apply for rights under the new policy.

A few years later the Edison interests organized the Motion Picture Patents Company, a monopoly pool which restricted production to nine licensees. Exhibition came next with a demand for a weekly royalty of two dollars from each theatre on the threat of preventing the use of patented projection equipment for which the operator had already paid. Then distribution was concentrated when, in 1910, the monopoly producers founded the General Film Company as their releasing structure.

General Films classified all theatres and charged leading houses from $100 to $125 per program. The prices graduated downward to $15 for store shows and itinerants. Rentals were standardized according to category.

That began the fight of the Independent producers and distributors, supported by the exhibitors, against the monopoly. Carl Laemmle, exhibitor and distributor whose Laemmle Film Service was in jeopardy, headed the Motion Picture Distributing and Sales Company, a counter organization. He had refused the benefits of the trust. Bison was the first company to make films independently and Laemmle, with his Independent Moving Pictures Company of America—IMP—followed and was joined by others. Later Laemmle founded Universal.

The fight lasted until 1917, when the United States Supreme Court ruled against the monopoly.

Ernest Ouimet, because he operated in Canada, was told at the Chicago meeting that he would be considered an exception.

Flashbacks

PART ONE

The Story of L. ERNEST OUIMET Pioneer

By HYE BOSSIN

L. ERNEST OUIMET
Today

ONCE again, as it has several times in the history of the world,—and as all who know the Gallic character knew it would—the French spirit has emerged triumphant. In the darker days of this war a great statesman predicted that France, still in chains, would never again rise to its pre-war place among the nations. History will laugh at that opinion.

The Gallic character is so strong that it thrives under any sun. The French, native or transplanted, are a people of great traditions in art, literature, science, gastronomy and courage. Their contribution, for instance, to the art and science of the motion picture in its beginning days and after is immeasurable.

The search for screen projection was conducted avidly in France. A number of Edison's peep-show Kinetoscopes, introduced in the United States and Canada in April, 1894, had been imported into France and these provided the inspiration for the French quest. Edison was not too enthusiastic about screen projection. Hundreds of his peep-show machines had found profitable markets and he believed that screen projection would kill the novelty and end the demand.

Jean A. Le Roy, who had long been experimenting in France, astonished a select New York audience of twenty-five in 1894 by projecting through his "The Marvellous Cinematograph" images on a screen eighty feet away.

On March 22, 1895, August and Louis Lumiere, who conducted a photographic supply shop in Lyons, France, brought out their own Cinematograph, a combined projector and camera, and gave a commercial demonstration of it in Paris on December 28, 1895.

In Paris in the summer of 1895 Thomas Armat and Eugene Lauste, the latter already experimenting with sound films, had thrown moving pictures on a screen in the cellar of a Paris cafe, although the Lumiere machine gave a better show. But Armat was on the right track, for he discovered the principle of the modern projector and his Vitascope, as it came to be known, was shown publicly at Atlanta, Georgia, in September, 1895. Edison incorporated the Vitascope in his Kinetoscope, thus accomplishing screen projection and causing the abandonment of his peep-show idea.

The Vitascope-Kinetoscope was used for the first screen motion picture in a theatre. This was at Koster & Bial's Music Hall, New York, on April 23, 1896. The movies were introduced as part of the vaudeville bill and ran about as long as one stage turn. This not only began the career of the movies as theatre entertainment but established the still existing film standard of one reel.

Louis Lumiere was the first to build a real film library, sending Francis Doublier—still vigorous and at work in Fort Lee, New Jersey— around the world with Charles Moisson to film coronations, catastrophes and other events and happenings.

About 1909 a French magician named George Melies showed the way to a more flexible handling of the moving picture camera by using it for feats of magic. This led him to fadeouts, dissolves and double exposures.

Note must also be taken of the historic fact that an anticipation of the motion picture was embodied in a French patent application filed on April 25, 1864, by Arthur Ducos du Hauron.

These are but a few of the French who pioneered in the motion picture field and opened a path for others to follow. The craft of the motion picture today represents the contributions of men from many nations. That which the French gave is an integral part of film history.

The Lumieres, Le Roy, Lauste, Doublier, Melies, Charles Pathe and others were among the blessed tinkerers and sainted fools whose eternal experimentation endowed Mankind with a new world of art, entertainment and education. They did what man before their time never dreamed was possible. They captured and harnessed the lights and shadows and made them serve humanity.

Motion pictures today are woven into the daily lives of all people and their use or misuse will have much to do with the kind of life the generations of the future will know.

It is no surprise that Canada, a country of mainly British and French stock, should have a motion picture history which is almost day-and-date with that of the United States, with which it shares the American scene.

The British also had their pioneers. In 1890 W. Friese Greene demonstrated before a British photographers' convention a camera which he claimed could take six hundred negatives a minute and the invention of the moving picture camera has been claimed for him by some. Robert W. Paul of London, a manufacturer of scientific instruments, demonstrated in 1906 a projection machine called the Theatrograph.

He also made duplicates of the Kinetoscope and took films for them with a camera invented by himself. London was also the scene of the first color films made without artificial or hand coloring, a process called the Kinemacolor.

Canada, though it contributed hardly anything to the technical advancement of the motion picture, was first in several aspects of its presentation to the public as theatre entertainment.

THAT Canadian who is the racial brother of the pioneering French and the spiritual comrade of all who sought the same goal is Leo Ernest Ouimet, born in St. Martin, Laval County, Quebec, on March 7, 1877—and still intensely alive to the possibilities of the camera and the future of the motion picture. A French-Canadian, he more than any other of his fellow-countrymen, living or dead, established the motion picture as entertainment in the Dominion.

Ouimet started out, not in the Paris of France but in the Paris of America, Montreal. He laid the foundation of modern distribution in Canada. He was the originator of the de luxe motion picture theatre on the North American continent. And he ranks among the first makers of Canadian films.

Ernest—the Leo has long since faded out of common usage—was strolling along the main street of Montreal one day in 1895 when he was attracted by a movie show. A man named Guay, who was a good electrician and held diplomas from France, was offering a fifteen-minute program of two subjects projected on a screen through a Lumiere machine. The place was a dark room 8x35 feet in premises occupied by an amusement arcade, which featured a shooting gallery, a ball-throwing game in which the idea was to hit the man whose head showed through a hole in the canvas, and so on.

Photography wasn't new but moving pictures on a screen were amazing. That show, a year before the debut of the Kinetoscope projector in New York, was probably the first of its kind in North America, Ouimet says.

It is claimed that the first projected picture in North America was Woodville Latham's record of the boxing match between Young Griffo and Battling Barnett in Madison Square Gardens, New York, which was exhibited on May 20, 1894. There was an experimental screening of a Kinetoscope film in a New York store as early as May, 1895, and Armat demonstrated his Vitascope in Atlanta in September, 1895.

The first showing of moving pictures in a regular theatre, as mentioned here earlier, is generally accepted as having been held at Koster & Bial's Music Hall.

The show that Ouimet saw in Montreal that day in 1895 might easily have been the first North American attempt to make a daily grind show pay. Records have it that William Rock, later one of the founders of Vitagraph, ran a store show in New Orleans in 1896 and the same year T. L. Lally opened a Phonograph and Vitascope Parlor in Los Angeles. According to one history, the first true motion picture was the Electric, opened in Los Angeles on April 16, 1902, and charging ten cents for an hour-long show.

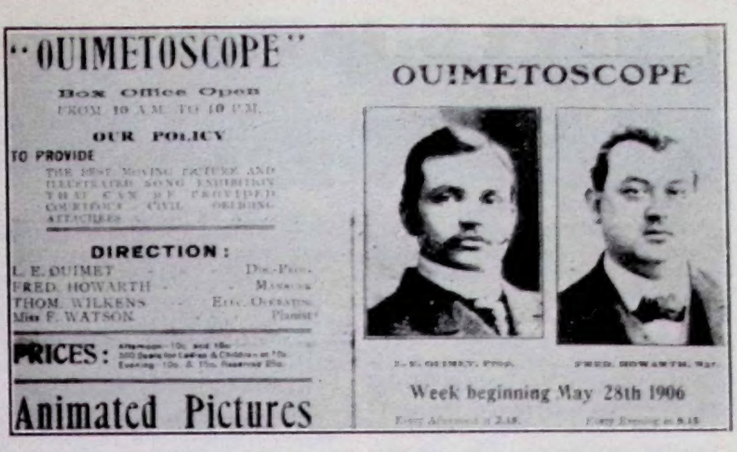
Jack Green, still a touring magician at the age of 77, claims that he projected the first moving pictures in Canada at an Ottawa park in June, 1896. This, he says, marked the debut in Canada of the Edison Kinetoscope for screen projection, although that instrument made its peep-show bow for the Dominion in Ottawa in April, 1894, about one week after New York saw it. Ouimet's statement and the story of the D'Hauterives, referred to later, indicates that the Lumiere machine came to Canada first.

Ouimet, at the time he saw the amusement arcade show, was a mechanically-minded youth with an overwhelming curiosity and a great love for what are today known as gadgets. What he saw set him to wide-eyed dreaming and gave him a new interest which, even unto this very minute, governs his private life.

Ernest Ouimet is the dean of the motion picture in Canada. Though inactive in the industry he is honorary president of the Quebec branch of the Canadian Picture Pioneers.

The history of the Canadian motion picture industry can no more be written without Ouimet than the history of Britain without Churchill. Ernest is a beloved figure, knowing for sure what he knows and as kindly, humorous and outspoken as he was in the days when he was recognized throughout the young motion picture world as the Dominion's leading figure.

And Ouimet is just as enthusiastic as ever about exploring the scientific possibilities of the camera.



Above is part of the program of the "Ouimetoscope," first really successful motion picture theatre in Canada. It was opened by Ernest Ouimet in Montreal on January, 1906, and was the first movie house in North America to compete with the legitimate stage by running two shows a day and using a reserved seat plan. The Ouimetoscope was a converted dance-hall and was replaced in 1907 by a $50,000 theatre devoted to movies. The new Ouimetoscope was the first deluxe movie palace on the continent and Ouimet was the first exhibitor to charge advanced prices—thirty-five cents—to see the flickers.

The usual price of the store shows was five cents. Not until November, 1905, was there a continuous performance movie house on the continent and this was the Nickelodeon, Pittsburgh, opened by John P. Harris, which exhibited "The Great Train Robbery" from 8 a.m. until midnight. When Ouimet began his two-a-day policy a few months later it was a sensational experiment and when he opened the new $50,000 Ouimetoscope, featuring a seven-piece orchestra as well as movies, he had the show world dizzy. Ouimet's programs, like the legitimate theatre, had two intermissions.

Afternoon prices at the first Ouimetoscope were ten and fifteen cents, with 300 seats for ladies and children at ten cents. Evening prices were ten and fifteen cents, with reserved seats at twenty-five cents. He was also the first in Canada—and possibly the United States—to offer special inducements to attend movies. Each program carried a coupon which, "When presented at the boxoffice will be accepted on payment of 10c. and will admit one lady and a child to any of the afternoon exhibitions."

The program above was typical and was made up as follows:

1—Washerwoman and Chimney Sweep. 2—Miniature Theatre. 3—Niagara Falls in Winter. 4—Golden Gate Panorama. 5—Burglar's Surprise. 6—Human Butterfly. 7—Silver Wedding.

8—INTERMISSION

9—Spring Cleaning. 10—Bath of the Sacred Elephant. 11—The Bad Coffee. 12—From Socialism to Nihilism. 13—Illustrated Songs, "Down Where the Swanee River Flows" and "Does This Train Go to Heaven," sung by Bob Price. 14—Trouble in Basement. 15—The Czar. 16—Apple Thieves.

17—INTERMISSION

18—Eccentric Burglars. 19—Bicycle Rubber. 20—Wolf Trap. 21—Love Letter. 22—Frog Fishing. 23—Lost Collar Button.

The first Ouimetoscope was operated in Karn Hall, a second-storey dance place. Fred Howarth, shown above with Ouimet, was the ace manager of the Sparrow & Jacobs circuit and had been manager in Montreal of the Theatre Francais for ten years.

IN THE years prior to 1904 Ernest Ouimet was an electrician at the Theatre National, a Montreal melodrama house. Movies were not uncommon. Programs, made up of any number of subjects, usually took about twenty minutes and were of a documentary nature — bees at work, etc. In 1903 Keith's was showing them as part of its vaudeville show. Before that movies had come to Montreal as special shows at Windsor Hall and Monument National.

Keith bookers were furnishing vaudeville and circus acts to Sohmer Park, an amusement centre open every day in summer and Sunday in winter. A 40-piece band played outside a 3,000 seat pavilion which was an ice rink in winter. In the summer the panels were taken off the pavilion walls and the spectators had a view of the St. Lawrence. Between the pavilion and the St. Lawrence there was a promenade and between it and the building beer and refreshments were served.

The man named Guay had been induced to move his movie show into a small building in the park and brought with him between thirty-five and forty different

(Continued on Page 11)

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Gov't Grip Figment—Grierson

(Continued from Page 1)

Grierson dispelled the common rumor that either his organization or any other government agency sought control of the motion picture industry.

The meeting reaffirmed its position in coal conservation, making known its intention of matching last winter's campaign. It was also decided to send a committee to discuss the request with O. J. Silverthorne, chairman of the Theatre Inspection branch of the Treasury Department of Ontario, that photos of each theatre be provided him. It was pointed out that the branch now has plans of each theatre in Ontario in its files.

Officers Elected

The following directors were elected for the coming year:

N. A. Taylor, Herb Allen, Haskell M. Masters, Morris Stein, Joe Garbarino, Morris Milligan, Harry Alexander, Ed Warren, H. Freedman, Floyd Rumford, Sam Fine and Bill Summerville, Jr.

Harry Alexander revealed that there were now 300 theatres registered with the association, 102 of which were Independent. He called for a loose federation of Canada's exhibitor bodies so that each could handle its local problems and that those of national import be dealt with by a central organization on which all would be represented.

There was closer co-operation today between the industry and the government, Alexander said, than at any time during his 32 years in the business.

Gary Hogarth of Kingsville, unable to be present, wired his request that the meeting discuss a possible change back to standard time.

Syd Taube, executive secretary, revealed that the theatres of Ontario had recruited 4,000 Farm Commandos during the recent drive. The association, he said, was in constant touch with local fire chiefs in the interest of safety. He read greetings from the Ontario Safety League.

It was within the law, Taube said, for exhibitors to hand out star stills if they wished. This matter had been settled favorably with the police.

Visitors were Archie J. Mason, president of the National Council of Independents and mayor of Springhill, Nova Scotia; Harry Romberg, secretary and Ben Freidman, president, of the Ontario branch of that organization. Roy Chown of Calgary was also on hand.

Henshaw Speaks

Don Henshaw, recently returned from MGM's Hollywood studios, where he represented the War Finance Committee in the making of "Tomorrow John Jones," short for use in the Seventh Victory Loan, told how much the motion picture industry meant to the war effort. "There is no list of who is most important to the Victory Loan," he said, "and that is good. It is in the best spirit of co-operation, for radio, newspapers and motion pictures—all who touch the public mind—have done a magnificent job."

He recalled the motion picture industry's first campaign in this war, the "Stamp Out Hitler" drive, which gave some indication of what service it could provide. That campaign in the first days of the war had set the pace for all others since, for the glamor and showmanship revealed then was still in use.

"This is a critical time," Henshaw said. "There are many people who think that the war is practically over, that it is a matter of weeks. This spirit must not be allowed to grow. There is still a long road ahead, as anyone can realize who knows how much machinery and ammunition it takes to win a few yards of ground."

"But whatever may be," he concluded, "we know that we can count on the last man and the last theatre until the very end to make victory sure and peace a lasting thing."

Henshaw was introduced by Nat A. Taylor, who presided at the meeting.

No Government Rule

"I am conscious of a much more widespread field of service for the Canadian motion picture industry," John Grierson told those present after being introduced by John J. Fitzgibbons. "In providing so much public service the industry has unwittingly developed a true policy in the field of public relations."

The policy of co-operation between the government and the industry is a good thing for both, he said. The government of Canada did not desire control of the industry. "It would be madness to attempt it," he said. "It is ridiculous to conceive the government taking over the entertainment field."

"I know of no thoughts or plans whatsoever on the part of the government," Grierson said, "now or in the future. We have done much better with a co-operative policy than the industries of those countries where the government has control. That co-operation has also been provided by the United States, the film industry of which has done much to help present Canada from the screen."

English Policy

He quoted the saying that "a foot of film is worth a dollar of trade." The British government, supporting J. Arthur Rank's fight for a place for British films, knew this, as did the Canadian government. Canada must take its place in international relations. It was no longer a country with a colonial complex and was recognized as the greatest of the smaller

(Continued on Page 10)

Patients from a Canadian general hospital forget the war for a moment as they see a show under canvas behind the lines in Italy. The projectionist is Cpl. Frank Ibbotson of High River, Alberta, formerly with the Calgary Highlanders; the Canadian Legion War Services operates such shows. Just as cheering to the boys' morale would be the news that Canada's 7th Victory Loan had gone over the top with a big surplus. Be a morale-builder by buying Victory Bonds to the limit of your ability.

Ralph Clark Now WB Can'd'n Head

(Continued from Page 1)

the home office sales organization under Ben Kalmenson.

A son, Ralph Clark, Jr., who was Sydney branch manager for Warners before the war, is now a lieutenant in the USA navy and is stationed in the Australian zone.

The appointments of Clark and Cohen were part of a shift caused by the resignation of Robert Schless as Foreign general manager. At the same time Joseph S. Hummel, with the company for 25 years and since 1933 assistant to the general sales manager of the foreign department, was placed in charge of Warners distribution in continental Europe, Scandinavia, Africa, Palestine and Syria.

Wolfe Cohen's elevation will win general approval in the distribution world, for he enjoys many friendships and in Canada considerable personal popularity. He came into the business in 1917 as a poster clerk and his rise to one of the most eminent positions in the film world is the result of years of study and application in the distribution end of the business.

Born in Belfast, Ireland, he came to Canada with his parents in 1907. He entered the film business in 1917 as a poster clerk in the Toronto offices of Famous Players Film Service, the old Allen organization, and a year later became assistant cashier in the same office. In the next year he became a booker in the St. John branch and in 1920 transferred to the Montreal branch as office manager.

After two years in Montreal he joined the St. John sales staff of Regal, remaining until 1925, when he joined Vitagraph. Since 1936 he has been Canadian district manager for Warners. In 1941 he became general manager and also replaced Carl Leserman as a vice-president of the company in Canada, the first Canadian to be so honored. Prior to coming to Toronto Cohen managed the St. John, Winnipeg and Calgary branches of Warners, at one time handling the last two.

He will have charge of Australia, New Zealand, Mexico, South America and the Far East.

Did You See Bishop's Shoes?

Len Bishop, manager of the Tivilo, Toronto, lost an expensive pair of golf shoes at the golf tournament. If you see them or hear anything, will you let Len or Film Weekly know?

Tournament Notes

RAY ALLEN celebrated the birth of a second son by shooting his way in third place, low gross, with an 88. . . . Popular Ralph Dale, chairman of the tournament-and-prize committee, who worked so hard to make the tournament a success, played under another handicap beside his 22. He was ill all the way and had to leave for home as soon as he finished playing, missing the dinner. He was to have made the presentations. Trouble-shooter Archie Laurie took over and made a swell job of it . . . Tom Daley, secretary-treasurer of the tournament, wore his lucky hat, made luckier with a feather from his parrot, Laura. Hat and feather were helpless against his hex. He hit trees and landed where he shouldn't. Driving home someone warned Tom about some low-hanging branches. "So what?" he said. "I've been in the rough all day so once more won't matter."

* * *

RAOUL AUERBACH took a 20 handicap, then teed off with a fine drive. Al Troyer, handicapper and starter, saw it and hollered: "Ten off your handicap, Raoul!" Raoul shot a 95 . . . Al Troyer, it was opined, must be the best starter and fastest scorer in the world. Figures shoot out of his pencil like bullets out of a machine gun. It was grand of Al to give up his own golf to keep things in order . . . That uproar that reached all the way to the clubhouse was caused by Earl Lawson holing out with a 75-foot approach shot. Lawson and Alf Perry, who foured it with Stan Gosnell and Dave Ongley, got a great sendoff from the kibitzers gallery consisting of Abe Cass, Syd Taube, Sam Glazer, Jimmy Powis, Joe Garbarino, Walter Kennedy and George Peters . . . Syd Taube, incidentally, caused a small-sized sensation by whipping expert Abe Cass at gin rummy. . . Those two camera kids, Len Bishop and Shim Glasier, kept snapping the boys all afternoon.

* * *

JOEY SIMON kept insisting that B.Y.O.L. meant "Bring Your Own Lady" and apologized for his oversight. The one-hole match involving himself, Joe Garbarino and Jimmy Powis was a scream . . . when Harry Haines of Simpson's Contract Department missed his tee-off completely Sam Glazer cracked, "Tough course, isn't it?" . . . John Heggie and Myer Axler of the RCAF were on hand and so was Gary Cass of the navy. John got a lesson from the Old Masters, Haskell, in the game . . . Dave Seigel, proxy of the Toronto projectionists, presented that cup while brother boothmen Lou Lodge and Art Milligan beamed. Bill Covert was missed from the goings-on. Rube Bolstad took time off from his presentation of the Famous Players trophy, a beauty, to welcome the projectionists, commenting that they were too often absent from the social affairs of the film community . . . Charlie Dentlebeck, who won the low gross in the 1939 tournament, the last one held, was present but didn't play because of troublesome underpinning.

* * *

ALF PERRY insisted loudly that Nat Taylor should have gotten a prize as the best-dressed golfer. He did get a sealed hole prize. . . . A prize of two shirts went to Harvey Hunt as highest scorer in the first nine, sealed hole. They came from Charlie Cashman — who happens to be Harvey's father-in-law. Honestly, it wasn't a frameup . . . Hy Goldin of Dominion Sound, having admitted a 181, got a prize as the most honest golfer. He was pointed out as a shining example to Harvey Harnick, who took the handicap limit of 36 but shot 100 to help Columbia win the N. L. Nathanson foursome trophy. Some mean guy said that Harvey shoots a better game with a pencil than a set of clubs . . . It was raining the day before the tournament and pessimist Clair Hague bet optimist Syd Taube that there would be no golf thereby losing two packs of cigarettes to Syd.

* * *

BIGGEST laugh at the dinner was the prize George Oullahan won—two live chickens in a crate donated by Charlie Mavety, who was too busy hauling in the crops to be on hand. George wandered around all night carrying these two additions to his family and worried because he had nowhere to put them at home but refusing to sell them to Walter Kennedy. Maybe George had grown attached to them. He finally weakened and sold them to Frank O'Byrne for a buck. . . Joe Kirkwood, Jr., famed pro, played the course at the behest of friend Harry Lester and drew quite a gallery. He did the course in one over the par of 72, after having a five and six. At the dinner Joe, a handsome guy, was presented with a gold chain and welcomed to membership in the industry because of his recently-signed acting contract with MGM. Joe is in the RCAF. . . The boys were glad to see Harry Wilson of Brockville grab an award. . . Paramount co-operation: Gord Lightstone and Win Barron using the same set of clubs—Win's.

* * *

MENZO CRAIG of Ridgetown, who was first runner-up to Martin Bloom in the Individual Low Gross, was mistakenly presented with a prize as a guest and Archie Laurie didn't sleep all night because of the bloomer. Menzo, first time on a difficult course and accustomed to playing on a flat one instead of hilly Oakdale, got an 85 but wasn't given credit for it at the dinner. He was too nice a fellow to say anything then but he must be very popular because the complaints have been coming in ever since. Anyhow, justice has been done.

RALPH H. CLARK
New Canadian general manager of Warners.

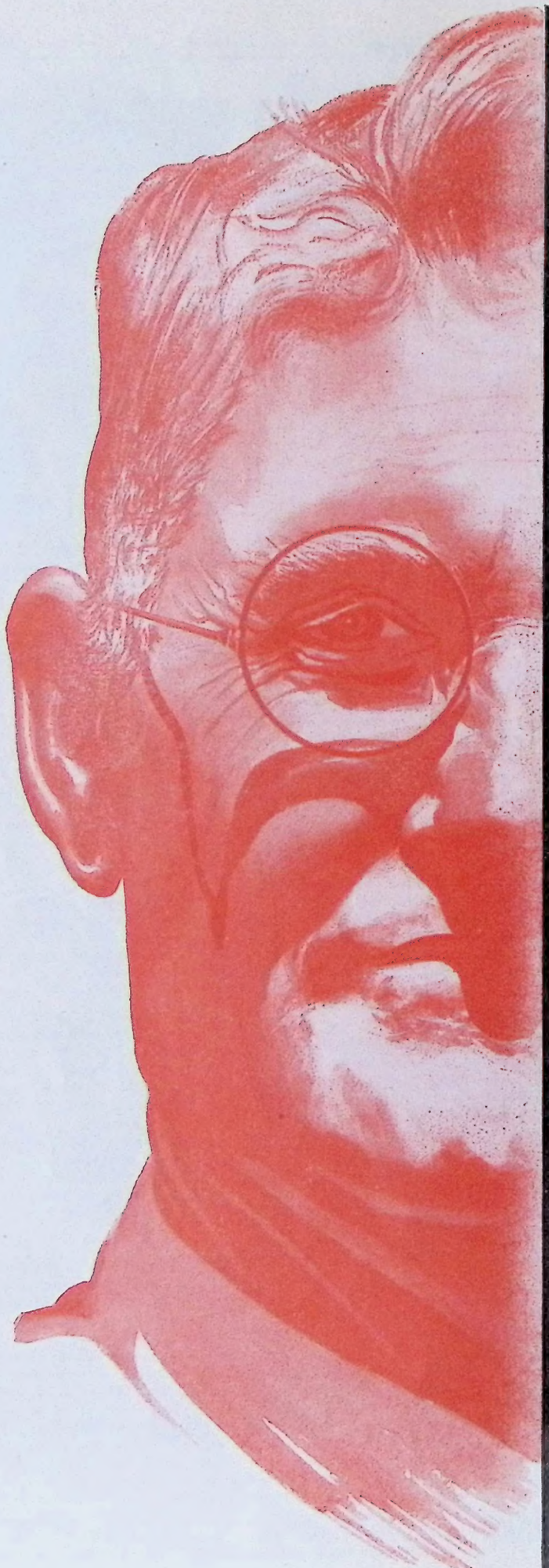
Rank Into USSR

(Continued from Page 1)

with it have issued denials several times.

Rank recently made distribution arrangements in Egypt. Now it is reported that he will build six theatres in Australia, his negotiations with the Schlesinger circuit of that commonwealth having been fruitless, it seems. It is also said that Rank will produce in Australia.

An arrangement has been made between Rank production interests and those of Soviet Russia for the exchange of two features from each country.



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A lot depends on YOU

EACH of the six Victory Loans which Canadians have taken in their stride has been a definite step towards Victory. Now we are faced with a Seventh. It will call for a greater effort than ever before on the part of every Canadian.

That is why your country calls on *you* for help. Every day, in your store, you meet and talk with a great many people. Canada asks *you* to explain to these people the facts about the Seventh Victory Loan. Here they are:

Canada must raise six billions of dollars this year. $3,200,000,000 of this amount will have to be borrowed—or $320,000,000 more than last year. Of this amount, $70,000,000 is required to take the place of the compulsory savings now no longer being collected from Canadians. The balance is needed for new expenditures in connection with the war which is now reaching a new peak of intensity. To reach this objective, every Canadian is asked to buy one more bond in the Seventh Victory Loan than in any previous loan.

That is the message you are asked to convey to the people in your community. You can do it by word of mouth and by displays in your window and in your store. By performing this service you will be playing an important part in winning through to a complete and early Victory.

Get ready to buy VICTORY BONDS

NATIONAL WAR FINANCE COMMITTEE

Tournament Off in Fine Style

(Continued from Page 1)

Everyone Had a Swell Time and There Are Dozens of Requests That It Be Continued as an Annual Affair For the Industry

worthy cause.

Columbia's team score was 362. Martin Bloom shot 82, Ray Allen 88, Herb Allen 92 and Harvey Harnick 100.

Odeon Theatres foursome—W. Tyers, Ralph Dale, Clair Appel and Dick Main — came second with a score of 388. Famous Players, represented by Jack Arthur, Syl Gunn, Harvey Hunt and George Phelps, finished third with 394.

Martin Bloom, with an 82, won the challenge trophy offered by Famous Players for annual competition for Individual Low Gross, in which there was no handicap. It was presented by R. W. Bolstad, the winner also getting a $25 War Savings Certificate donated by Paul L. Nathanson. Menzo Craig of Ridgetown was runner-up with an 85, getting the Film Laboratories $15 merchandise order also.

Winner of the Canadian Film Weekly challenge trophy for Individual Low Net was Ed. Smith of Hanson Enterprises. He was tied with Syl Gunn and Gord Hall, who also had 74, and all three drew a card to settle the matter. The trophy was presented by Hye Bossin, managing editor of the Canadian Film Weekly. Smith also got a fitted toilet case donated by Regal Films.

(Individual Low Net competition was run as a "Kicker's Handicap." Under its rules each man is permitted to state his own handicap, with a maximum of 36, par being undetermined until after the players have started. Par for the competition is reached by taking the real par for the course, in this case 72, and working from two up and two down—70 to 74—in drawing one of the figures out of a hat. The figure drawn, 74, became par. The scorer totalled the real score and the handicap. If together they came to a figure below 74 the player was eliminated. He had kicked himself out of the competition by taking too great a handicap.)

Winner of the Honey Pot competition for a trophy donated by the IATSE, Local 173, and presented by President Dave Seigel, was W. Tyers of Niagara Falls, Ont. In this event an eagle was scored as four points, a birdie as three, par as two and a bogey as one. Tyers totalled 20 points. He was also awarded a sterling silver cigarette case donated by the Imperial Bank of Canada.

The tournament was voted a grand success by the 62 golfers who competed and the 75-or-so who joined them at the dinner to enjoy the entertainment, refreshments and presentations. The Oakdale Golf and Country Club course is one of the finest in Ontario and the bright, clear day, which was the first in a week, made everyone feel sprightly.

Much of the success of the tournament, the first one of what is to be an annual event sponsored by the Canadian Film Weekly, was due to Al Troyer, who acted as starter and handicapper. The dinner was an uproarious and thoroughly enjoyable affair and this was no little due to the skillful handling of things by Jack Arthur, overall chairman of the tournament, who acted as toastmaster, and Archie Laurie, supervisor of the presentations.

There was a large list of prizes. In the scores which follow it will be noted that some who are listed as first, second and third had the same score. These were ties and the players affected drew for the highest card to settle on the winner. There is another seeming discrepancy which fades away when it is realized that under the rules no man could win more than one prize except foursome victors.

Winners not mentioned earlier in this report are:

INDIVIDUAL LOW GROSS

First runner-up—Menzo Craig of Ridgetown (85), $15 merchandise order by Film Laboraries of Canada Ltd.

Second runner-up — Ray Allen (88); $15 merchandise order by Dominion Sound.

Third runner-up — Harry Wilson of Brockville (91), $10 War Savings Certificate by Independent Theatre Owners Association of Ontario.

INDIVIDUAL LOW NET

(Kicker's Handicap)

First runner-up—G. Hall (74), $15 merchandise order by 20th Century Theatres Ltd.

Second runner-up — Syl Gunn (74), $10 War Savings Certificate by Motion Picture Theatres Association.

HONEY POT

First runner-up — M. C. Taylor (18 points), smoking stand by Syd Taube.

Second runner-up — Jack Arthur (16 points), $10 War Savings Certificate by Alliance Film Co. Ltd.

PUTTING

Winner — Herb Allen (27), Parker pen and pencil set by the Royal Bank of Canada.

Runner-up—Gordon Lightstone (31), $10 War Savings Certificate by Perkins Electric Co.

INDIVIDUAL LOW GROSS

First nine holes—Ken Craig, $10 merchandise order by Nightingale Upholstery Co.

Second nine holes—G. Phelps, $10 War Savings Certificate donated by General Theatre Supply Co. Ltd.

INDIVIDUAL LOW NET

First nine holes — Harvey Harnick, $10 merchandise order by Ross Douglas Printing Co.

Second nine holes — Archie Laurie, $10 merchandise order by Columbia Pictures of Canada Ltd.

SEALED HOLE

First nine, lowest score, fourth hole—W. Fleck, Parker pen and pencil set donated by Harry Lester of Bonita Theatre.

Second nine, lowest score, 18th hole—H. Wells, interior decoration item by Associated Screen News.

First nine, highest score, ninth hole — Harvey Hunt, merchandise order for two shirts by Charles Cashman.

Second nine, highest score, 11th hole — Nat Taylor, interior decoration item by Associated Screen News.

HONEST GOLFER

For 18 holes—H. Goldin, $10 merchandise order by Premier Operating Corp.

First nine holes—Tom Waterfield, merchandise order for hat by Independent Posters Ltd.

Second nine holes—George Oullahan, $5 merchandise order by Canadian Theatre Chair Co. Ltd.

SPECIAL GIFT

Joe Kirkwood, Jr., pro golfer under contract to MGM, gentleman's gold chain by Johnson Jewellers Ltd.

LUCKY NUMBER DRAWS

(Open to All)

Poker chips donated by Ben Granatstein, coffee maker by Superior Electric Co. Ltd., duffel bag by Toronto Radio Co. Ltd., one box stationary by Ideal Printing Co. Ltd., gold chain by Rogers Jewelers Ltd., Lemon Squeezer by Jack Levy, Jewellers, one set Glassbake ovenware by John Cohn, two live chickens by Charlie Mavety, Pyrex teapot by Masco Electric Co. Ltd.

Photographed in the screening room with Diana Lynn watching her latest picture, "Our Hearts Were Young And Gay" are the men and women of the Head Office and Toronto Exchange of Paramount. Top row left to right: H. Q. Burns, L. Graham, M. Cressman, E. Gordon, H. Pfaff, J. McCausland, T. Capalbo, H. Poidevin. Middle row: L. Haag, M. Bray, R. Cohen, R. Murphy, H. Paynter, W. O'Neill, M. Carson. Bottom row left to right: L. Price, G. Lightstone, Diana Lynn, W. Barron and M. Brown.

Managerial Changes At Famous Players

Miss Min Habbick succeeds Dave Burke as manager of the Grand, Galt, Ontario. Burke takes the place of T. J. McCoy, who has resigned as manager of the Capitol, Guelph, Ontario. They are Famous Players houses.

Roddick Here

R. S. (Bob) Roddick, Famous Players Maritimes supervisor, was in Toronto the other week. He went home to London, On-

MPTOA Meeting

(Continued from Page 6)

nations, being expected to play its part in the rebuilding of Europe and the East. It has a high place in the councils of the world and every Canadian today feels it. Canada was just as interested as any other land in screen space in Europe, South American and any place in the world, Grierson said.

Canada's national aspirations were shared by every citizen and the motion picture industry has a stake in them. The National Film Board, as part of this growing spirit, was interested only in educational films bearing on technological, sociological, health and welfare problems.

Its policy, Grierson said, was based on Canada's needs and ambitions. "The film industry, a vital part of our country, will be called on to help provide new determination to attain them."

Description of Candid Camera Shots of Golf Tourney On Back Page

Sam Glasier of Fox, who shoots on sight, took the candid camera shots down on the back page.

(1) Len Bishop, Tivoli, catching the boys off guard with his camera.

(2) Syd Samson, Fox, studies his hand while Al Jeffery, United Artists, waits and Sam Glazer of Columbia looks on.

(3) Alf Perry, Empire-Universal, (right) argues with Handicapper and Starter Al Troyer, Famous Players (right), while Sam Glazer (centre) acts as peacemaker.

(4) Archie Laurie of Republic makes an award to Syl Gunn of FPCC. Al Troyer is in the centre.

(5) Jack Arthur of FPCC and Ralph Dale of Odeon.

(6) The kibitzers gallery—Charlie Dentlebeck, FPCC; Jimmy Powis, Fox; Sam Glazer; Syd Taube, MPTOA; and Abe Cass, Columbia. Walter Kennedy of Sovereign is standing.

(7) Jack Arthur, tournament chairman and toastmaster of the dinner, calls on Rube Bolstad to present the FPCC trophy to Martin Bloom.

(8) Bill Weiss of Odeon and three Dominion Sound lads—Harry Eve, Frank Cox and Hy Goldin.

(9) Old-timers and projectionists—Charlie Dentlebeck, George Lester, Arthur Milligan, Dave Seigel and Jake Smith.

(10) Syd Taube; Jake Smith, of Kenvue-Excelsior; Win Brown, Regal; Ted Gould, Regal; Tom Daley, Imperial; Dewey Bloom, Regal; and A. H. Weaver, Imperial Bank.

(11) Paramount lads — Willard O'Neil, Win Barron and Leo Haag.

(12) Haskell Masters of Odeon tees off.

Shirley Temple Set For Victory Loan

Shirley Temple, ex-child star who is one of the stars of UA's "Since You Went Away," will be in Toronto on October 18 and Montreal on the 19th and 20th for Victory Loan appearances.

Flashbacks

(Continued from Page 5)

subjects, each from fifty to one hundred feet in length. Mothers and their children would enjoy a free ten-minute movie show during intermission at the pavilion. Father was probably busy having his kind of refreshment at the promenade.

The founders of Sohmer Park decided that movies, attracting such interest in Guay's stand, would be a cheaper form of entertainment. They arranged with Percy L. Waters of New York, a film dealer, to provide them and he sent his half-brother, Bert Fenton, to take charge. Ernest, eager to learn, was glad to buzz around Fenton and be handy. The Theatre National was closed on Sundays and Ouimet used that time to study Fenton's operations.

Fenton used to come from New York each Friday with new films and return on Monday. Customs officers got in the way of unhindered passage and Waters decided to ship the films to Ouimet and let him run the show. That was during the winter season of 1904-5.

In the spring of 1905 a British cameraman, F. Guy Bradford, showed scenic reels in Montreal which he had filmed under the sponsorship of the Canadian Pacific Railway. Some 5,000 feet was run at a performance in Windsor Hall. In the fall Bradford began a weekly schedule of shows with films rented from Waters but after three weeks gave up what was the first try at a regular movie show in the city.

In the meantime the Countess and Viscount D'Hauterive, mother and son, came to the United States with a group of hand-colored films based on French fables and made by the Melies Brothers in France. The D'Hauterives lectured with their films before college and convent audiences. Proctor, looking for movies to match Keith's policy of showing a reel or two at every vaudeville performance, booked the D'Hauterives over his circuit and under his banner they played for four weeks at His Majesty's Theatre, Montreal.

Did the D'Hauterives show the first color films in North America during 1895 or earlier? Ouimet thinks so. All the early color films were shot in black and white and each frame painstakingly colored by hand. The D'Hauterives had brought theirs from France where art and photography were prominent. Over 100,000 frames had to be tinted to make a single print, the artist working with a brush and a magnifying glass. Some tried dyeing the film.

In May, 1908, G. A. Smith and Charles Urban showed their Kinemacolor in London, England before an audience. Theirs was the first natural color films, made without artificial methods or hand-coloring, and they first revealed them on February 26, 1907. Color filters were necessary for their projection. The London showing was followed by one in the United States on December 11, 1909.

But camera-shot color films were many years away. In 1911 there was opened in Los Angeles the Kinemacolor Theatre, which featured scenes of flowers, birds and landscapes. The same year a show of color films, though indistinguishable at times, attracted interest at the New York Theatre Roof. Hand-colored films were still the best and in 1912 Gaumont offered two of them, "Bells of Paradise" and "The Lion's Revenge."

In 1917 Technicolor made its first film and continued to improve its process until it reached its present position.

ERNEST OUIMET, while public curiosity grew about movies, continued at Sohmer Park. He was alive to things. With the permission of park officials he flashed a slide at every performance which identified him by name and carried his offer to provide film entertainment for concerts, meetings and so on. One of his projectionists was Ed English, now Fox branch manager in Montreal. Among the other jobs this bit of enterprise brought him was a date to screen film at a benefit staged by Ottawa firemen. He chose Edison's first long film, "The life of an American Fireman," for the smoke-eaters and their supporters. It was 600 feet in length and ran for eight minutes.

Inspired by the business habits of the D'Hauterives, Ouimet rented an Edison-imported Passion Play and showed it to an audience made up of members of the clergy. During the early part he lectured but soon realized that his patrons knew more about the subject than he and stopped the verbal accompaniment.

In the fall of 1905 Ouimet took to the streets with his entertainment. A Montreal newspaper had contracted to handle the advertising of a soap concern and hired him to show films outside the stores which sold that particular cleanser.

His varied activities as an exhibitor gave Ouimet much personal advertising and did much to develop his future along hoped-for lines.

(To Be Continued)

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Description of Photos on Previous Page